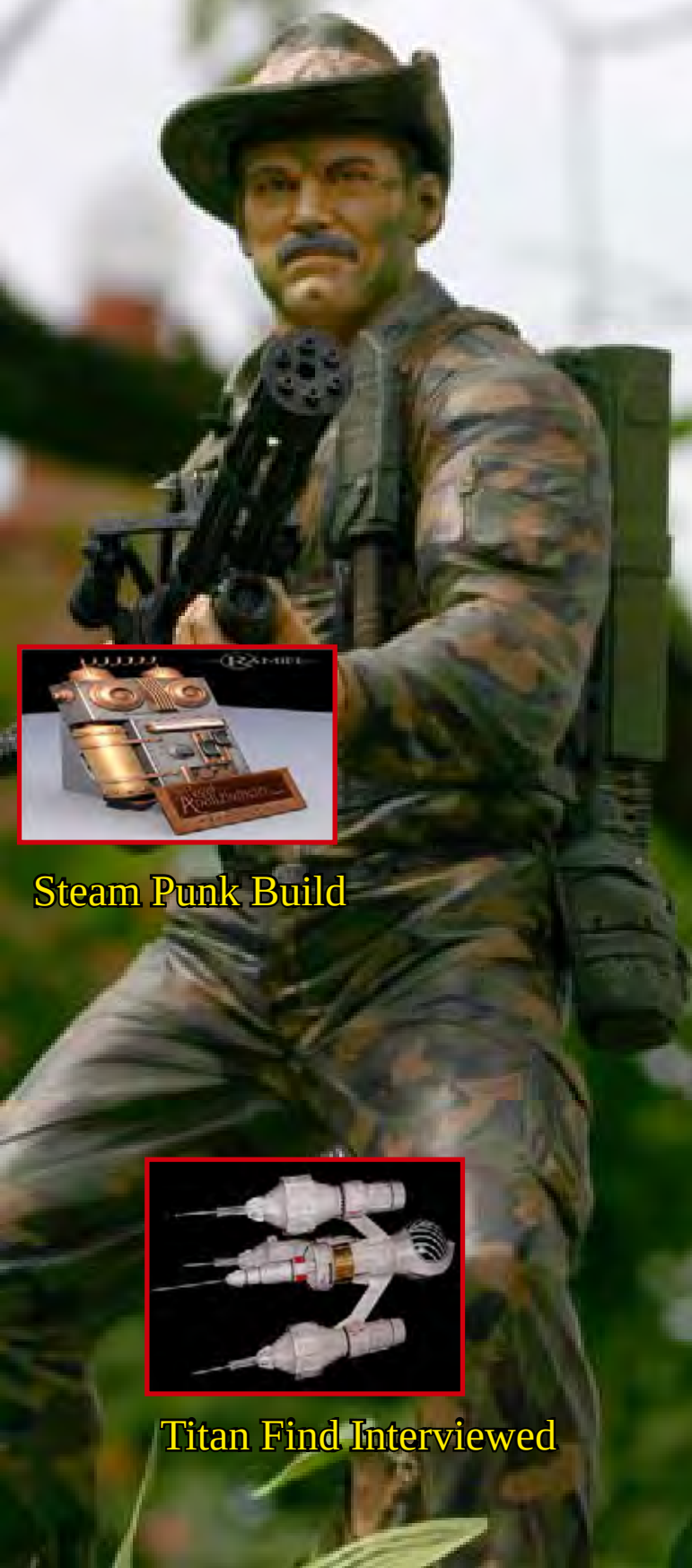


PSYCHO STYRENE

The Journal of SCI-FI, Fantasy, & Horror Modelling



Gold Finishes - A How To



Steam Punk Build



Robotic Revamp



Titan Find Interviewed

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Data Burst

By Geek Bot

Hi Guys and welcome to Issue 5 due to a few technical difficulties this month, I'm just going to say we have some great stuff in this issue and I hope you enjoy it.

If there is anything you would like to see in here drop me a line here at [Readers Comments](#) or [here](#) on the forum

Well that's my rave over for this issue we have some good articles in here this issue so enjoy the mag and we will be back to our regular transmission in 60 days☺

Front Cover By Brian Wilkinson
Rear Cover By Dave Bennett

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THIS ISSUE

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OUT OF THE BOX

Robot Love

By Charlie Norris

“Forbidden Planet” is a sci-fi movie from 1956 and is one of my wife’s favorite movies. The movie stars Walter Pidgeon as Dr. Morbius, Leslie Nielsen as Commander J. J. Adams, Anne Francis as Altaira, and most importantly, Robby the Robot. I won’t get into the plot here, but if you haven’t seen Forbidden Planet, do yourself a favor and see it. If you *have* seen it, treat yourself to the experience again.

So it was that, for my wife’s most recent birthday (age strictly classified), I decided to build a Robby the Robot kit as one of her presents. In a sense it was a gift for both of us...she gets to enjoy



hours I devote to the hobby.

One minor hitch to the plan: the Robby the Robot kit is no longer being manufactured due to the closing of Polar Lights. Still I was able to hunt it down and purchase it on the Internet without much trouble. As a footnote, be aware that Polar Lights actually made a second, “Chrome Kit” version of their Robby the Robot kit, but as I wanted maximum freedom in my build, I opted for the standard kit.



I wanted this build to be extra-special. So... when I opened the kit to review the instructions and inventory the parts – white styrene, clear, and chrome – my imagination began working overtime. The box art is



derived from the movie poster and I knew immediately that I wanted to somehow integrate that classic art into my build. In the

the finished product, I get to create (or at least re-create) this labor of love and, as a happy and hopeful bonus, it helps her more fully understand the

course of visiting various modeling and hobby company websites I learned that an aftermarket *resin* Altaira and a set of resin legs that more closely resemble Robby’s legs from the movie poster

had been made. And so the search was on for these



key additions to my standard Polar Lights kit. Fortunately, I was able to find the resin Altaira at CultTVman’s Hobbyshop but had no such luck locating the aftermarket Robby legs.

Next came the additional research to make this kit truly gift-worthy. I visited numerous web sites to see how other





modelers and toy companies completed Robby. I also went directly to the source – my DVD copy of the movie “Forbidden Planet” – and downloaded screen captures for easier, detailed reference.

The Polar Lights Robby comes with a second set of hands and chest plate in the kit, but I decided to go with ones that more closely resembled the movie. I clipped all the parts from their sprues and test-fitted them. I also decided to strip the chrome parts and repaint them to more closely match the movie Robby. This also cured the perennial problem of seeing those chromeless bald spots where chrome parts were cut from the sprue. The whole build was



coming into sharp focus and I began selecting the colors I wanted to use, figuring out the additional materials I might need and, trying to map the potential pitfalls I might encounter along the way.

For starters, I knew I would need to redo the base but more on that later. I decided to build Robby first,

then Altaira and finally the base.

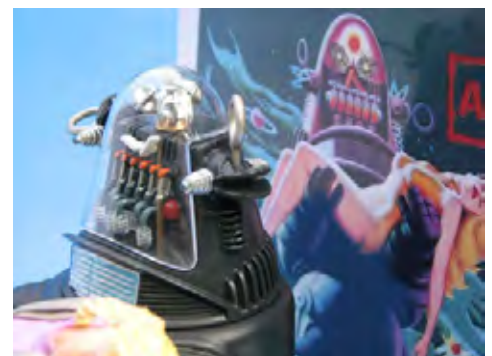
I’ve spent a lot of time describing my thought processes and initial steps. For me, these planning steps are a major part of the build and the fun of modeling. They also make the build go easier and I end up making fewer mistakes. I’m guessing that at one time or another, we’ve all glued on a part a *little* prematurely and found out the hard way that we couldn’t reach the area to paint (or even to glue on another part).

In all fairness, Robby is essentially an easy build since he is mainly one color and requires very little seam work. The parts for Robby are made mostly on natural breaks for a robot. There are some problem spots that do require extra work that I’ll discuss later.

I used Testor’s Liquid Cement made for styrene kits to put the Robby together. Testor actually fuses the parts together and helps eliminate seams. I built the main sections separately: the feet, legs, torso, arms, hands, and finally, the main head assembly. These parts would also all be painted the same color. I find that gluing them together, binding with rubber bands, and when dry, scraping the seams with the *back* of an exacto blade works best on styrene seams. Never use the blade edge as you run the risk of cutting into the piece. The most difficult part at this stage was reaching the seam on the inside of Robby’s legs.

Once I had the seams to my liking, I was able to see where seam filler is needed. I wanted Robby as smooth as possible for the metallic look I was aiming for. I use Squadron Green Putty on my styrene kits for seam work. With Squadron Green you can use nail polish and a Q-tip to smooth out the putty and reduce the sanding later if needed at all. This works especially well when you do not want to lose any detail to sanding. It also dries very quickly.

The areas that needed the most extra work were the seams on the legs. Once I finished working on all the main



sections I glued them together and puttied again where needed: primarily the hands where they attach to the arms, and the arms where they attach to the torso. Minor putty work was needed around the chest plate where it fits into the torso. Since the head is a focal point I also did seam work around the faceplate and transducer fins.

I now primed the kit with Tamiya Light Grey Fine Surface Primer and inspected my seam work. This is my favorite primer because it lays on smooth, preserving the model's detail. When you prime any defect in your seam work will stand out and sure

Robby. I primed these and then used Master Model chrome silver, gold, and steel to repaint them.

In the course of my general modeling research, I learned that using Pledge (formerly Future) Floor Wax to recoat clear styrene made these parts much clearer and masked any defects. As the largest clear part on Robby was the head dome, I decided to try out this technique, dipping the dome into a cup filled with Pledge and then letting it dry. The results were amazing and I now know why modelers who build airplanes extol the virtues of Pledge Floor Wax to coat their canopies.



The major problem with the head was the two clear “transducers” on each side. Each one comes in halves and only the fins on these parts remain clear in the finished kit. To begin with, there is a seam down the middle and both halves of the fins are of different thicknesses. I first tried filling the middle seam with superglue to hide it and then sanding away the difference in thickness on the fins. Then I used the old Pledge trick again to hide the sanding marks. Nothing I did made them look decent. I finally gave up and painted them the dark grey to match the body. The only way I could see to fix this was to cut the fins off and replace them with pieces of clear styrene, shaped to fit.

enough, my Robby needed some additional minor puttying and sanding before hitting it with a final shot of primer.

With the primer dry, I broke out my paints, mixed a dark grey and thinned it for use in my airbrush, giving the model a nice smooth coat. Once this painting was complete and dry, I used Testor's Gloss Cote on Robby in order to give the finish a real, metallic look.

Now came the hardest part of the kit to work on: the detail parts on the head. As I had mentioned earlier

The clear voice plate is another part that needed to be reworked. It has two pins that attach this to the kit but they are clearly visible. I also wanted to back this clear plate with the electric blue color Robby displays in the movie. I printed out this color from my computer and cut it to fit. I then cut off the pins, sanded and used Pledge again to coat achieving much better results this time.

I then hand-painted the remaining detail pieces for the head and glued them into place. Finally, I used superglue to attach the dome to the head assembly and the Robby part of the build was complete.

My resin Altaira add-on came in two pieces: the first being the majority of her body head-to-toe, and the second piece consisting only of her dangling arm. I pinned and superglued the arm to the body and then applied Aves Apoxie Sculpt on the seam. Apoxie Sculpt is a two part, self-hardening synthetic clay that combines the features and benefits of clay with those of epoxy. It can be smoothed and thinned with water, works great with resin and is ideal for filling



I stripped the chrome parts with Purple Power to repaint them in the colors that matched the movie

in larger gaps, as it does not shrink when drying.

After this process, Altaira required only minor sanding. The one concern I had with this Altaira casting was an air bubble pocket about a ¼" round located on the crest of her hair. This too I filled with Aves, sculpting it to match the surrounding hair. Priming with Tamiya White Fine Surface Primer



came next. I find white primer works best with female figures where skin coloring is particularly important (as opposed to grey

primer that tends to impart an unacceptable bluish tint to the flesh tones).

To create the flesh color for Altaira, I mixed white, burnt sienna, and raw sienna, thinned the blend for use in my airbrush, and sprayed the base flesh color on, creating a smooth appearance to the skin. I then mixed colors, first for her hair and then for her clothes, and applied them by hand using a brush. Once the hair was dry, I dry-brushed it with a lighter shade, to create a more natural look. I then used pastels on the flesh for shading and for the makeup on the face. *Using pastels gives the effect of using an airbrush but offers with much more control for small areas.* Still, remember to build up the color slowly, or else it may just look like smudges. I use Testor's Dull Cote after each step to seal and protect the work and to give a flat finish.

With Robby and Altaira finished it was now time to tackle the base. When I was placing Altaira in Robby's arms, the build became very top heavy. I originally planned to do a whole new base but the base that comes with the Robby kit has pins that fit into Robby's feet and makes him secure. As a result, I decided build on to the kit base with balsa foam, adding enough weight and size to the original base to attach a scale version of the movie poster as a backdrop. Balsa foam is an amazing plastic foam that carves like butter and is ideal for sculpting and model making because it can be carved, chiseled, sawed, textured, or embossed with sharp-edged detail.

I traced the back edges of the base onto a 9"x12"x1" piece of balsa foam using the 9" straight side as the back. I then free-formed the sides from the original base to the 9" straight side; carved additional rocks from the balsa foam, and assembled the lot with a hot glue gun. I filled the gaps and coated the balsa foam with Durham's Water Putty to make it rigid. Sealing the balsa foam is essential, lest it remain soft and fragile. Once this coating was dry, I hot-glued all of the remaining base parts together, and primed the newly enlarged and far more stabile base. The base was then airbrushed with red and blue in order to replicate the colors found on the movie poster. Once again, I used Testor's Dull Coat to finish off the base.

I found the Forbidden Planet poster artwork online (in a high enough resolution to make the size needed for the build's backdrop); printed it on glossy photo paper; backed it with foam core, and then attached it to the base with hot glue. With the base now complete, all that remained was to attach Robby to the base and Altaira to his arms. I used superglue to accomplish both.

My wife was ecstatic when she saw the finished kit and even asked how I did certain things. As I explained the ins and outs, she appreciated both the time it takes to complete a kit the right way and the end result. Today, Robby and Altaira occupy a place of prominence in our house and I am preparing for my next build with the same anticipation and attention to detail. For me, it would not be as fulfilling a hobby without it.

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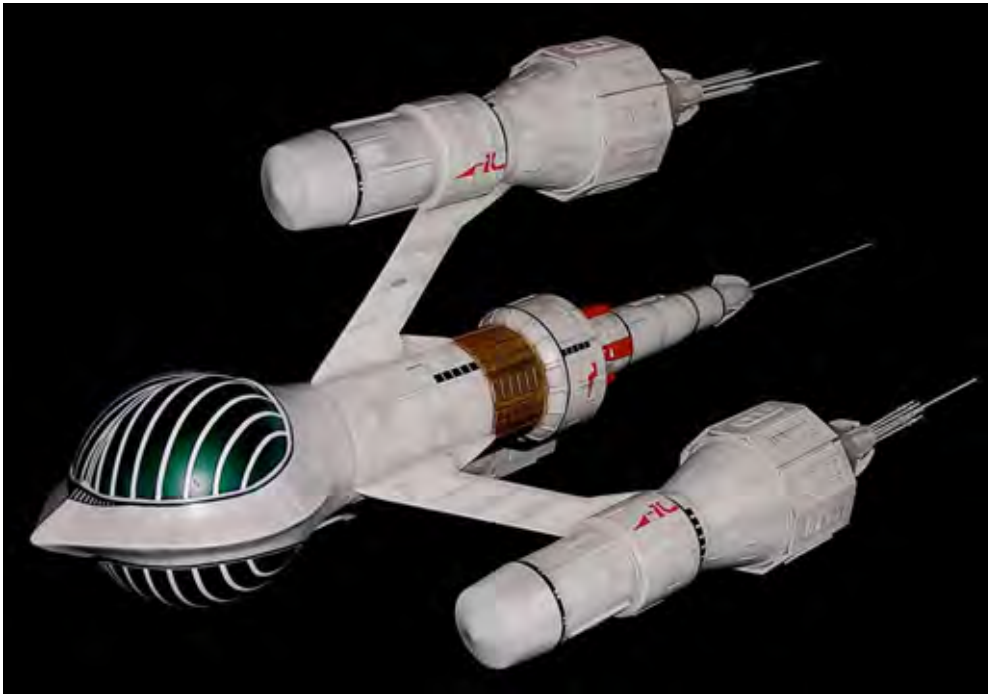


Interviews

Titan Find

By Darren Llewellyn

prolific and to date I have had a pretty narrow focus – Blake's 7!



What was the inspiration for you to start up?

I was a huge fan of the Liberator and I had the Comet kit. It's a great kit but its small and I wanted to have a bigger version. It was that desire to have a larger Liberator that started everything.

At the moment you are exclusively creating [Blakes 7](#) kits is there any reason for this?

For some reason Blake's 7 has been really overlooked with respect to models. Shows like Space 1999, Dr Who, and anything by Gerry Anderson have had a lot of merchandise released but not B7. So that presented an opportunity. The garage kit scene has covered pretty much everything you can imagine but B7 was ripe for kits as besides the Liberator none had ever been done.

Do you have any plans to create props from the show as well as the ships?

Yes, I would like to do the guns and teleport bracelets from the Liberator and Scorpio. Maybe the Federation guns also. Nothing definite but I might do them.

Do you see a time when you will expand your range beyond Blakes 7?

Yes but I am doing about one new model a year so it may take some time!

This month we take a look at the garage kit market with a company called Titan Find who specialize in cult sci-fi kits around from the classic British TV series Blakes Seven, we spoke to John Archdeacon who is driving force behind Titan Find along with help from some talented people like Alfred Wong and Colin Omilusik. Are creating some of the hottest Sci-fi kits in the market.

[Titan Find](#) is an unusual name for a model company. Where does it come from?

It's from a B-horror movie (aka Creature) starring Klaus Kinski. I kind of liked the name but not so much the movie!

How long has the company been in operation?

About 3 years I think.

Could you tell us a little about your company?

It really is a small operation that I try to keep ticking over. My time and resources are limited so its not



Did you consider going down the line of IP kits or over resin ones?

No. I'm lucky to sell 20 -50 kits of any given model. The molds for IP kits run in the \$50-100K range. This is a garage operation and I am not doing it for the money!

What was the main reason for your choice of material?

It's a cost issue. Resin, while not cheap, is affordable and lends itself really well to small runs of kits.

At one time Vac Form kits were the choice of small kit companies like [Comet Miniatures](#) what is your view on the decline of the Vac Form Kit of late?

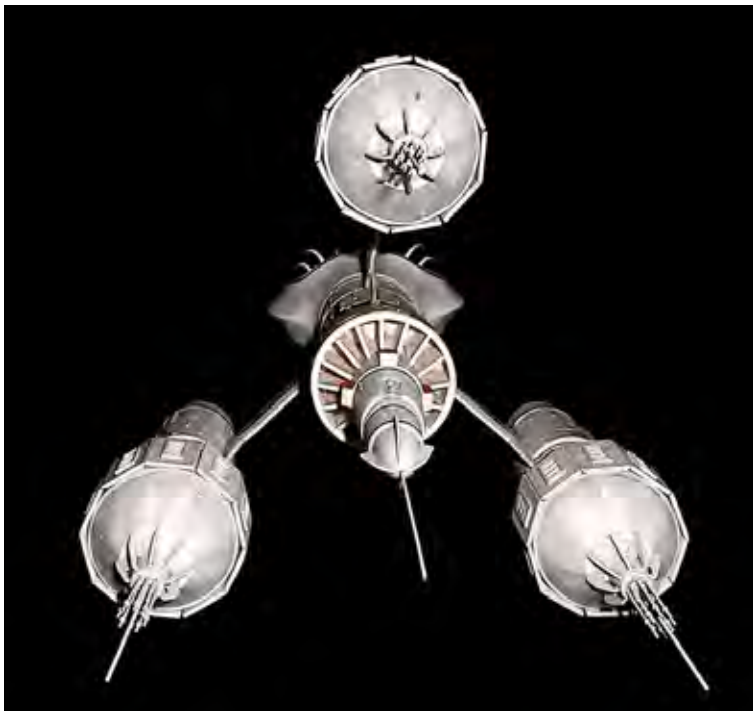
Vac Form requires some advanced modeling skills and a lot of people prefer not to deal with it. Also it is good for certain shapes but not for fine detail. Most people want their building experience to be relatively simple. Actually these days most people want prepaints.

Other companies have tried to do these types of kits before, where do you think they went wrong?

I think there are a lot of really small companies, like Titan Find, that get into the kit business because they have a love of some subject matter. Getting that first few kits out is fun, challenging and rewarding. It is a lot of work however, and it really is not easy to make much money out of it. I think it becomes less appealing over time as the work load, risk and expense are high. I would think many companies



just call it quits and move on. It's not necessarily



that they made bad choices or had poor quality kit, although that can happen too.

Would you mind telling the readers how you come to pick what kits you make and a brief insight into the process of creating the kit?

Well, I have been making B7 kits only and I have been going through the signature kits from the series. As for the creative process its pretty simple. I decide on the kit and try to get as much reference as possible. Actually that is the hardest part. It was especially hard for the Scorpio at least initially. I did end up with a ton of great reference in the end thanks to a lot of generous people and the Internet! Then I usually commission the masters with the Chase Craft being the only exception. Once the masters are made I have them molded and cast.

I have noticed that you have a lot of excellent modelers creating your masters for you such as [Alfred Wong](#) on the Scorpio, How do you go about recruiting model makers to build the masters for you?

Alfred is amazing. He is fast and does a really great job. All the modeling connections I have are from hanging out on model forums over the years. You get to know people and interact with them. I have never met Alfred in person but I have done several models with him.

Do you find it tricky to find good modelers that are

capable of making masters for resin Kits?

There are some amazing modelers out there. Some of the stuff I see just blows me away. I have been working with Alfred Wong as that has been good for me.



Were you a fan of Sci-Fi kits as a kid or were they something you came into at an older age?

I was always a Sci-Fi nut for as long as I can remember. B7 may be one of the first Sci-Fi shows I ever saw. I watched all the Gerry Anderson stuff, Space 1999, Dr Who, The Prisoner, etc. I did not get to go to movies until later and then I was hooked on the Star Wars movies, Blade Runner, Alien, Aliens etc.

What kind of kits did you collect and make?

When I was growing up in Ireland the choice was very limited. I made some Airfix kits but mostly military stuff. I remember making the Space 1999 Eagle. That was my first Sci-Fi kit I think and then the Star Way kits came out and I was hooked on those.

What your views on the sci-fi model scene today?

Its pretty good I think. There is a ton of stuff out there and the quality is good. Actually there is too much stuff, which my wallet will attest to. I think it's pretty healthy. I know

my tastes have evolved over the years. I am more selective in what I buy and I really like the large studio scale stuff that is coming out. It is really expensive however.

I noticed that you have all the plans to build these kits on line as PDF files, is this done to keep the costs of the kits down as printing can be a very expensive business?

Actually I include the printed instructions in the kit. I make them available as a download in case someone wants to see what the kit is like to build before making their purchasing decision.

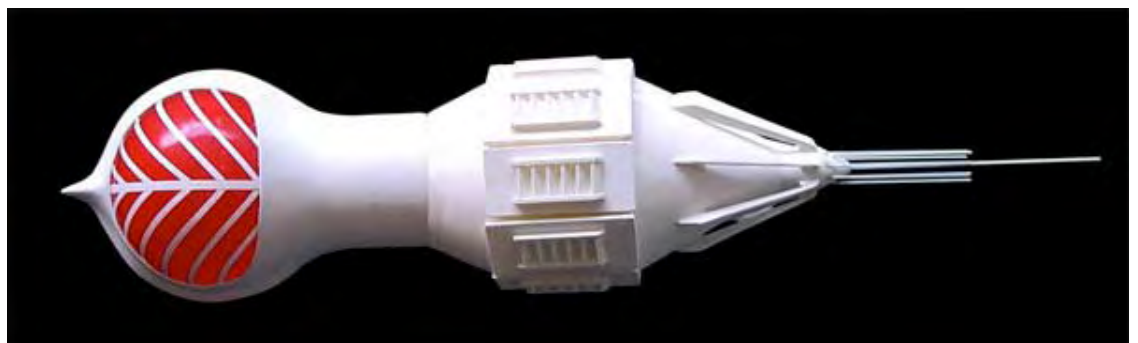
Online in particular there seems to have been a lot of talk about the decline of the model market and particularly in the sci-fi fantasy market, has this been a concern to you, or do you think that it was dying because of the lack of good quality kits at reasonable prices?

Again, I don't see this. There are lots of models out there with new ones coming out all the time. The quality is getting better and better as the market will not tolerate mediocre kits. I think the modeling scene is alive and kicking.

Being a relatively small company in the market place what are your plans to showcase your products? Will you be a solely internet based operation or will we see them in shops?

The Internet is my portal to the world. I do send some review kits out, particularly to Sci-Fi and Fantasy Modeler, as this is a UK based magazine and most of the B7 fan base is in the UK. You will not see my kits in shops.

Do you think so many companies never leave the "Virtual Market Place" because of a lack of modelers out there who are into these Kits or do



you think it's because of a lack of bricks and mortar shops willing to stock them?



It's a number of things. Most of these kits are catering to a niche market. The best way to reach those niche customers is by the Internet, via modeling forums, modeling magazines and word of mouth. Most stores could not justify carrying these "garage" kits as they may never sell them. You do have specialty stores like Comet Miniatures and Monster in Motion. But again the majority of their business is via the Internet and not by visitors to the stores.

Do you think the resurgence of the retro model market e.g.: new kits and reissues that seem to be becoming available were as a direct result of the trade in them on [EBay](#) or was this a gap in the market that had been missed for too long?

EBay is a blessing and a curse. I used to use it a lot to find "grail kits" but now I stay away. Its still a great way to get kits that are out of production and again most of the garage kits are small runs, so if you don't get them when they come out then you don't have too many options. EBay had inflated the value of some kits to ridiculous prices. I have seen cases where people paid 3-6 times the original price, depending on the kit, only to have the kit re-released at the original price. It's a game and you have to be careful.

What you feel is behind this resurgence in the horror Sci-Fi model kit market?

Nostalgia! At least I think there are a lot of people that are trying to capture a part of their childhood. I have very fond memories of Star Wars, Alien, Blade Runner, Terminator etc. Somehow the models represent that part of my life. Probably sounds corny but that how I see it.

Many of the mainstream kit manufacturers seem to be trying to fill this gap with big name sci-fi reissues, do you think this is good for the industry or do you think they are trying to make money off of a popular name?

It's just good business. The big companies have to justify their costs and because of that they go with the most popular subjects. Star Wars will always be hot. The garage kits take on the less popular material as they can afford the smaller runs of kits.

What are your Views on the rumors of a remake of the Classic Series?

I have mixed feelings. If they do something with it like they did for Battlestar Galactica then yes, I am all for it. If they make it camp, cheesy and cheap, like the recent Flash Gordon series, then why bother. And they really should not screw with the Liberator!!!!

You certainly have beaten the larger companies to the punch with Blakes 7. Do you think that so many of these resin kits have come onto the market



because there is a hole in the market left by the bigger companies that has been ignoring the sci-fi modeler for a while now?

Again, the bigger companies have a business to run and they cannot survive if they only sell 50 kits of something. Many companies are doing prepaints like Sideshow and that is serving the folks that do not want to actually build and paint. Smaller operations like mine have not real overhead. I do everything and don't take a salary! Its not my day job and I am not dependant on it to live. I do it out of my garage and I do it because I love the hobby and



the subject matter and because for the most part, no one has ever done these kits before.

What would be your holy grail of kits to produce?

The Cygnus from the Black Hole.



What would you say was the Future of this genre of modeling?

It's hard to say. I think its going strong and its here to stay. Prepaints are becoming more common. The quality of prepaints are getting better and better and the price is often the same as most garage kits. So

I do see prepaints as being a threat to the models. They provide instant gratification and a lot of people either don't have the time or skills to build and paint a kit. Even some kits are painted on the sprue. You have to build them but not paint them.

Finally do you think that there will be place for these types of kits for a long time to come?

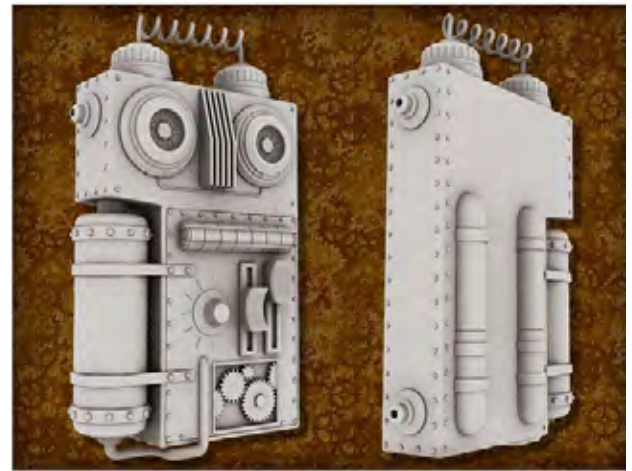
Yes. I think there will always be a place for models. It may go through ups and downs but kits will always be there.



SHOWCASE

The Royal Analizimeter

BY George



my head anyway). When the geometry was ready, I gave it some “materials”... Steel, copper, brass, whatever looks cool and “appropriate”... Especially for that age...After the last render I was sure my job was done and so the Analizimeter but as soon as I posted the images of it on the board: “Replica Prop

The royal analizimeter started with a simple idea...”What if?” What if a famous prop like the tricorder from Star Trek was built in the Victorian era? Being a huge steampunk fan, this idea just popped in my mind one day... Well, the real idea was “what could be useful for a steampunk explorer?” The small mad scientist in me answered with something like: “a small machine that can analyze any samples, even remotely... Like a tricorder!” So I start developing it in the only way I could back then, making a 3D model of it. I started with some basic shapes, boxes and cylinders, and then I start



working more and more on the smaller details and more defined shapes, like gears, knobs and all those weird “greeblies” until I got it right (well, in



Forum” I knew I was wrong... For some weird reason, I wasn’t the only one who liked it and at least two people showed interest in making a “real” prop out of it. One of them was the forum member Jmtwo, who did an

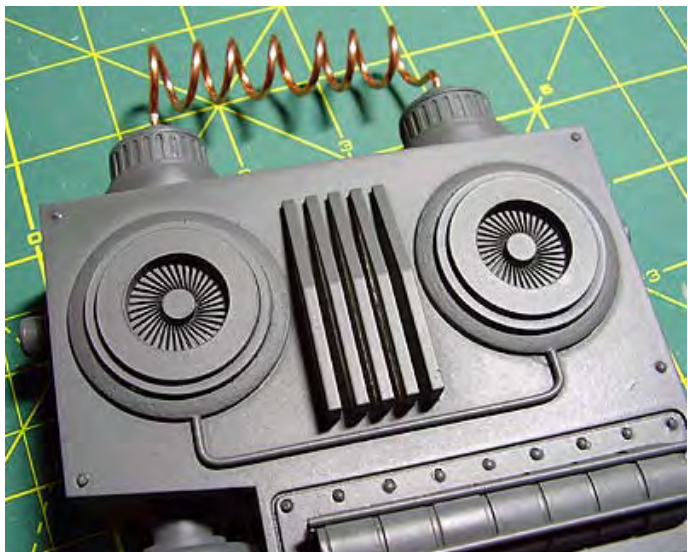
amazing job making it real... For me is still a work of “magic”, while, realistically, it was a great job



of cutting plexy, scratch building parts and so on... He did replicate it perfectly! Even the spiral coil on the top and the small clock gear in the “cutout” box... Now I don’t know all the details about the scratch building process, I



know for sure that a laser cutter was used, to cut and shape the main body and to make some of the small and intricate parts of this fictional machine. Then he



assembled everything to match my renders and the result is simply amazing. He was also so kind to make a couple of copies for me, making a silicone



for the smaller parts, so anyone who wanted a copy could have been able to “customize” it and paint it easily (not to



mold for the main body and “tank” and another one



mention that Jmtwo casted it like a “box”, so the inside is hollow, for anyone who wants to add electronics or to make the knobs and





gears “functional”!) So, here it is. This is how we made it, a steampunk “brother” of the tricorder...



TECHNIQUES

Golden Finish

By Travis Sallenbach



It's not a easy thing to get a realistic metallic finish on a resin, or plastic part, and options to achieve this effect although wide and varying sometimes leave a lot to be desired. Plating is VERY costly, hard to do and effective only if you want the highest shine in the finished piece. Paint usually looks like paint, and the other compounds usually require a few techniques to get right. I'm going to show in this article a technique for buffing powders that gives a strong and VERY convincing finish on just about any material. I'll be using a gold powder to finish a



resin hollow cast Indiana Jones and the Raiders of the Lost Ark prop, the golden fertility idol from the opening sequence.

The materials used are very specific in this example, to brand name and color number, at least in the base coat application. This process will work with any buffing compound powder though and base coat. The powder I settled on using is from Hawkeye's Hobbies <http://hawkeyeshobbies.com/> they have a very nice line of polishing compounds in a great selection of metals. The base coat to bring the gold out is Model Masters Gloss black number FS17083.

The best thing to do when trying a new technique is do a test piece first in the same material, if you have it. I found this little scrap of resin and it worked perfectly. The first step is of course prepping the



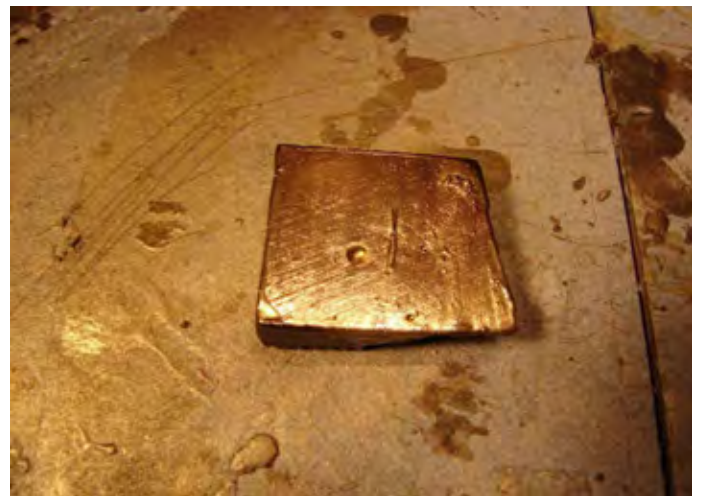
resin, sand it lightly, and clean it with some warm water and mild soap to get rid of any mold residue. Once that's done you're ready to apply the base coat, for this kind of finish the best application

is brushing. It leaves the coat nice and thick, and takes advantage of the self leveling of Model Masters paints. Airbrushing will give you a slightly different finish, not quite as brilliant. The choice of brush



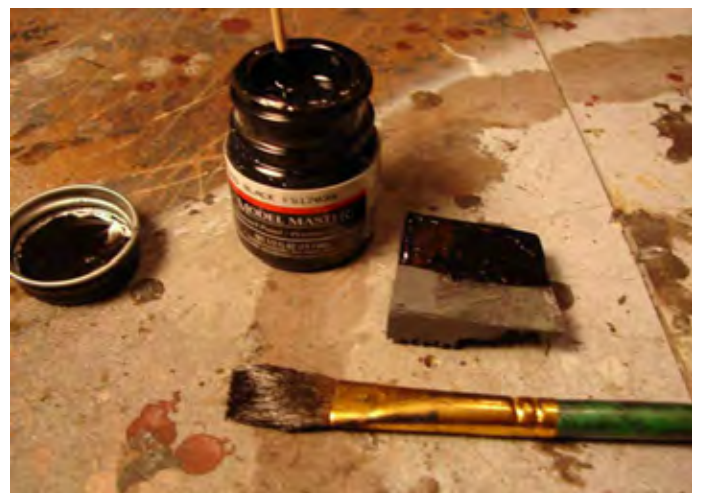
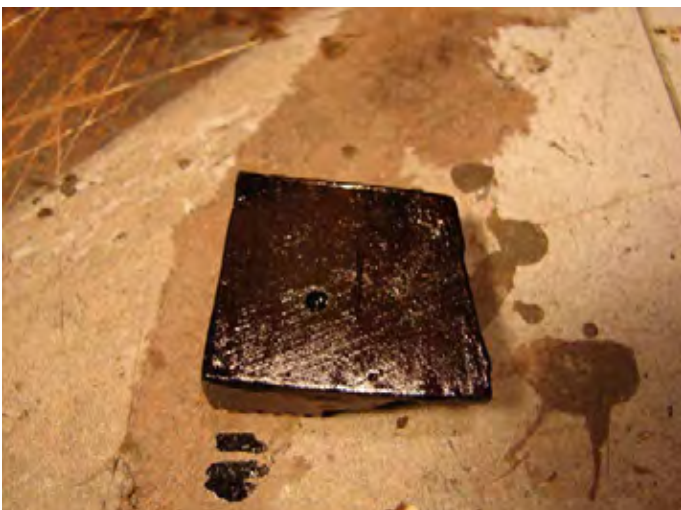


is very important here, you want soft bristles and quality, you don't have to spend an arm or a leg on it, but keep in mind the better made it is, the easier the paint will go on. Check the bristles carefully in the store before you buy, if they come out easy at all,



The Model Masters paint brushes on very nicely and evenly, you want to make sure you give the piece a coat on the thick side, but be aware of runs and drips, we all know how fast they can ruin your fun. Brush over an even coat in one go, and let it sit, it

pick a different one, or you'll spend a LOT of time with fine tweezers, and trying to retouch stray bristle marks.



may not look even to you, but it does self level and ends up with a beautiful finish when dry. Give the paint a few hours to dry, I wouldn't recommend leaving it more than a day, you'd like to have some softness in the paint to best take the powder, but it

shouldn't be at all tacky.



Once that's set long enough, it's time to buff! I do strongly recommend a dust mask while using this kind of product, it's just not good for your lungs, and you will taste metal for days after if you don't. This stuff is messy too, one sneeze or cough and you've just gilded everything in the vicinity, as well as yourself. The best method of transferring the powder to the project is using a cotton swab, simply dip the end into the powder to collect it, then tap it and swirl it on the piece to be buffed. You can even start buffing it slightly with the swab to get in any crevices, or tight areas a finger can't reach. You



want a fair bit of the powder on the piece, be pretty liberal with it, then just take a dry clean cloth and using your fingers rub and buff the powder all over the area you want metallic. The more you work it will determine the finish you end up with, rubbing less will result in a duller overall look, while buffing more will produce a much more brilliant shine. Buff the piece to your desired look, and then dust off the rest of the powder. A second cloth helps for this, and

then finally blowing it off gets the last of the powder out of tight spots. A technique I'll go into more shortly I found, is buffing with your bare fingers/hands, the oils will react with the powder and make an aged, uneven much older look, which is perfect for this piece, but not for all, so be aware of handling things before they've had a chance to fully set up.



Once the piece is done, and you're happy with the finish and shine, and don't want it to change, leave it sit for at least 48 hours. This lets the paint underneath finish curing completely and sets the powder. Otherwise you will create that aged look,



and you'll get gold powder on your hands you just spent half an hour washing. And now that you know how to use the powder it's time to get onto the real project!

This idol is made by "Blufive" from the Replica Prop Forum, it's incredibly detailed, and as close to the screen used as has ever been achieved without a direct cast! One of the most important features of this idol, for me anyways, was the fact it is hollow



cast. A little seen detail of the screen used hero idol is the fact it has glass eyes, the original intent was to have it appear to watch Indy as he got closer and add a sense of unease to the scene. The eyes were attached to a servo that could look back and forth, but the gag didn't work properly on film and was ultimately cut from the movie. The eyes are still there, if you watch closely you'll spot them! And in a reproduction, I very much wanted to have those eyes included, but previous solid kits didn't allow that.

To add the eyes I used a trick very similar to ILM when they made the hero prop, cutting out a panel in the back of the head, using the sculpted hair as a guideline, and to help blend the area smoother afterwards. I cut a panel out of the back just big enough to get my hand inside, then cut the molded eyes out with my Dremel going through the back opening to get them flush. The rest of the eye install comes after the first stage finish, to make sure the eyes don't get any paint or gold on them. If you cut the panel at an angle, think how you'd do a jack o lantern, the panel will just set back in place perfectly and you won't need bracing behind it.

The next step is prepping the piece the rest of the way, taking off the mold seam, and you will most likely need to use a little Bondo spot putty over some areas of the seam to get it perfectly smooth. Then light sanding the rest of the piece, and cleaning. Once that's done, a coat of primer will help the black to stick better, and also show you any spots to re-sand on the seam line. Once that's dry the finish gets its start. The piece will have to be painted in 2 stages to accommodate the eyes, paint the front half first with the Model Masters black and let that dry a few hours. Start the gold buffing, but leave a half inch to a full inch of black around the edge showing to make sure you don't have a paint seam line later.

The main thing you want to do is cover the face so you don't have to go back later when the eyes are in. Now let that cure a full 48 hours or more before the next stage to make sure there's no scratching, or damage to the finish.

Time to add the peepers! The choice of eyes is your, however I've found that Vandykes Taxidermy has the best selection and prices. To attach the eyes just use a little hot glue to hold them in place, this will let you take them out if they're not perfect the first time. Once they're glued in place and firm duct tape over the backs for as tight a seal as you can get. Also hold the piece up to the light, and any light you see coming through any area you'll need to either patch with the Bondo inside, or just use duct tape to prevent any seeping through for this next part.

If you're happy with a light idol, for a display or to haul around in your Mk2 bag skip this next part. If you're an accuracy nut like myself though, you'll quickly realise a super light idol loses some of its charm and believability. Indy had to use a sack of sand to equal the weight (almost) and this doesn't feel like a sack of sand, yet To add some weight, a good bit of weight actually, to mine I used a cement compound called "thinset". It's a mortar for setting floor tile, and also quite dense. I mixed mine up pretty thin so I could pour it, think runny porridge. Tape over the opening in the back with some masking tape to make any clean up easier, then prop the piece in a small container lined with old rags, or something soft to support it. Tilt it at an angle and fill as much as you can before it spills out of the back



panel. This will have to dry for a while, at least a day before you can top it up. Once it is firm though you can lay it flat on its face, again I'd recommend on something soft, and finish filling, leaving some space

at the back to make attaching the panel easier. Then just give that another day or so to firm up before you seal it.

A two part epoxy is very effective for re-attaching the back panel, coat the edges well, and slip it back in place to dry. If it falls through the hole, you'll need to attach a bracing strip on the inside to hold it in the right spot. Once the glue is dry, fill the seams with the same bondo spot putty, let them dry and then sand smooth. It's a bit tricky to get it to match up perfectly, try using a tooth pick, or even a pin to make the horizontal lines in the hair. Then when it dries, fold a piece of sand paper in half loosely, and use the edge to sand it. When you're happy with the seams, time to move onto the last stage!

Now all you need to do is finish the black paint on the back side, let it set up, then finish off the gold

buffing. Go over the old and new overlap a lot to make it as subtle as you can. Play around with the finish, you can always add more gold powder and rebuff for more shine, and rub it down for less. To get an aged finish use your bare hands, rub and smear it all over, you'll start to notice a dark tone in the gold, keep rubbing to get as much of that as you want. If you find it's too much, just add a little more powder and rebuff. Now all you need is to keep it away from intrepid explorers!



Coming in Issue 5

Phil Eason - A professional puppet builder talks to us about his career in the FX industry

Brian Wilkinson - talks us through his Borg build

Orca – A look at a scratch built version of the famous boat from jaws

Scratch Build – We take a look at the first part of a very cool large scale Scratchbuilt Klingon bird of Prey

A review of the new Games Workshop [Spray Gun](#)

REVIEWS

Jungle Fury

By Brian Wilkinson



Hi guys and gals, welcome to another segment of modelling mayhem, these two kits are produced and sculpted by the very talented Rocco Tartamella both are 1/6 scale resin. (pic 1) This is the rough mock

arms and Minigun handle these were sanded off using a belt sander and wet and dry. Most notably where Dutch's gun goes under the arm I had to file quite a groove just to get it to line up arm meet the hand/wrist. (pic 2) I wasn't quite happy with the mini gun,



up to see how things fit (or don't) and what order building/painting will be needed. There were a few bad pour casts and resin overspill, mainly on the

so decided to fit new barrels from brass rod and later a new top frame with a neck strap from lead. (pic 3&4). The rest of the seam lines were filled sanded as usual. Now on to the dreaded camouflage. Figures



was faithful to the film (thanks Mitch) and not as

bad as I was anticipating sometimes you just got to go for it. Dutch's harness was next and posed the usual problem with film kits. Lighting effects how it looks. Some it looked brown or black or green. I opted for a deep green with lighter shades brushed for highlights.



At this stage,

oils were mixed to base the skin tones (pic 8). A mixture of raw sienna, burnt sienna and titanium white shading was done with a few dabs



of burnt umber blended out with a clean dry brush. The beard was a mixture of brown dry brushing and chalk pastels.

were wearing cammo pattern fatigues so rather than just go the OD green I decided to go the whole hog. Both figures were based in Games Workshop (GW) graveyard earth (pic 5)) then patched in with GW catchen green and GW scorched brown (pic 6). Finally

GW chaos black was added to complete the cammo. This pattern



The face cammo was checked with a re-watch of the film (damn) and finished in various shades of pastels. Eyes etc were painted in along with Blaine's Tash and harness (pic 10&11). After watching the film I noticed Blaine held the minigun on a neck strap, the handle went down the gun not across this was rectified with plasticard and lead foil for the straps, small dents were pushed in for stitching



also at this time the snakeskin hat band was done, again with pastels(pic 12). Now it is time to move

onto the weapons. The ammo chute for the minigun took a lot of clean up and was then immersed in boiling water to soften it, this was then twisted into shape then held under cold water to set it.(pic13) Other gun holsters were hand painted in acrylics and dry brushed before



in as well as a small piece to hide the plastic



centre (pic 15).Finally some small plastic ivy was



fixing.(try rubbing pencil graphite on the guns to give a great gunmetal finish) . The bases interlock and were sprayed with a deep green splotched with browns. Onto this was added static grass and lichen with a few broken twigs (pic 14).I found some old silk flowers and cut the leaves off for large fern plants. Some shading was airbrushed



added to create creepers. To shoot this I took it outside to give a natural light I used a long lens



background and making the model “POP”. To get



with a large aperture, this has effect of blurring the

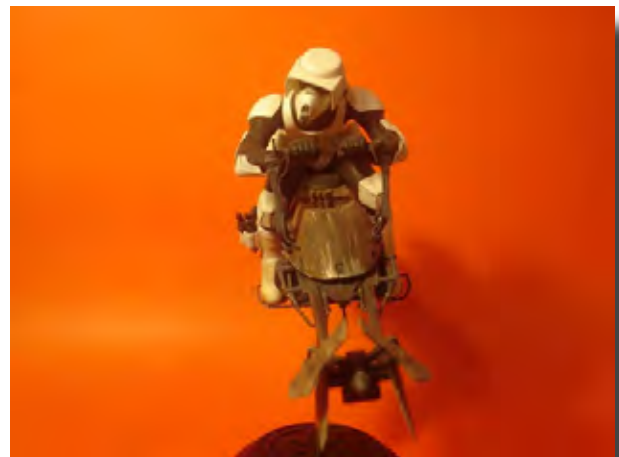


sharp pics a tripod is a must, better with a cable release or timer and check shots as you go try adjusting the exposure or meter off different parts of the model(skin/clothes)you'll be amazed how much difference this will make. If you are using a digital camera just discard the duff ones. Well hope you enjoyed my build up as much as I did. Till next time...

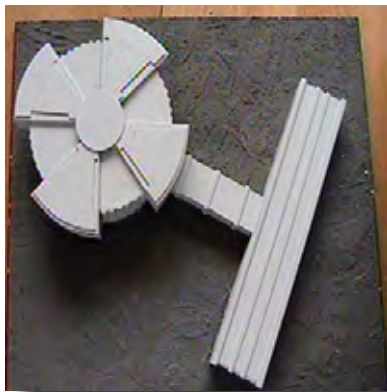


Readers Gallery

Normand Lajoie



Ken Skiffington



Readers Gallery

Making Graphics

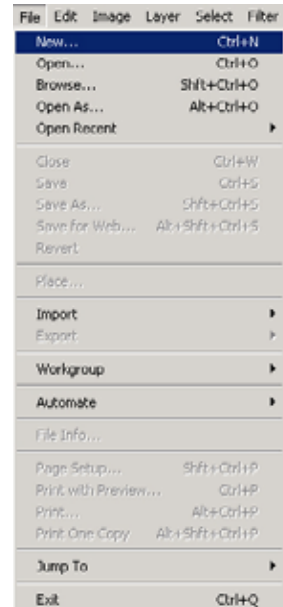
By Darren Llewellyn

Well I thought I would leave the confines of the workshop this issue and retreat the relative comfort of my computer room and in keeping with the theme of the give away take some time to look at the basic techniques involved in creating custom graphics for making your own decals.

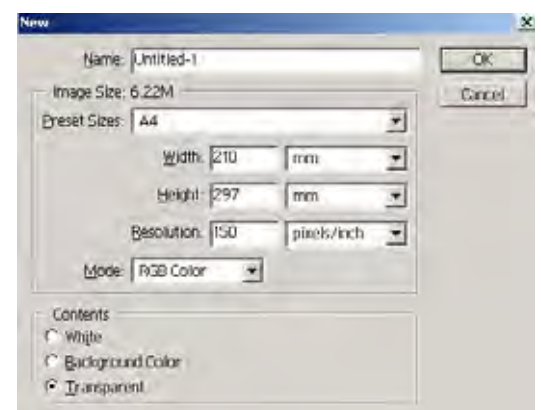
I choose a fairly simple creation for this introductory article so that people who may never have done this before will have an easy time of creating these and I will be going through each stage one step at a time, so if I'm teaching any of you out there how to suck eggs, I apologise in advance. Firstly we need to mention the software that we will be using to create these works of art (well hopefully). The two packages I'm using here to create these are [Adobe Photoshop CS](#) for all the colour and the majority of the work and Adobe [Illustrator](#), for those fiddly little bits that Photoshop seems to have a hard time doing. For those of you that don't have access to these applications have no fear there are some very nice alternative versions out there that will let you create them and they are free, the best alternative I have found to Photoshop is a strange sounding but very good paint program called oddly [GIMP](#) which according to the site Stands for **GNU Image Manipulation Program**. You can download it from [here](#). The best alternative for Illustrator that I have managed to come across is a nifty little program called [Inkscape](#) that should allow you to replicate what we will be doing with Illustrator and you can download it from [here](#). With that out of the way time to start with the arty stuff and create our graphics.

The graphics we are going to be looking at here are some nice black and yellow chevron hazard tape to mark off the dangerous areas of your ships and robots. Ok so on with the hazard tape, the first thing to do is to get our graphics app up and running, then once it has "loaded" we will need to create a new document to start our work on, I would always recommend for this type of work that you use a

document that is 150DPI (Dots Per Inch). We first need to go to file menu and select new, we will then be given what is termed a popup or dialogue box, this is where we will select all the details that make up the new document, first thing to do is to go to the preset size, I choose an A4 size as that is most common in the UK but the size is irrelevant but a larger canvas to work on is often easier as it give you space to move about in. Next we will go to the resolution and highlight the

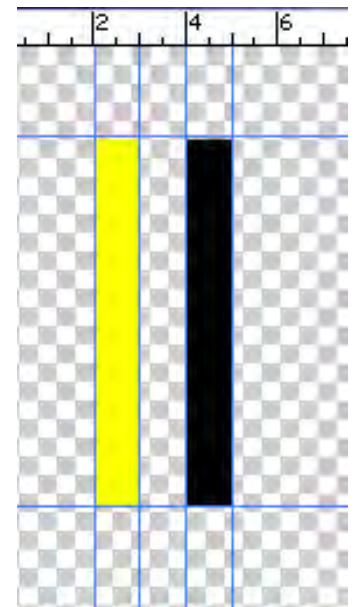
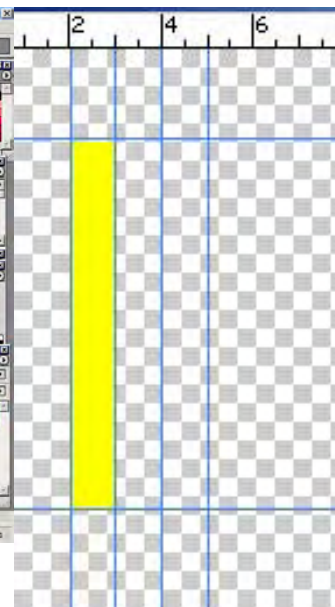
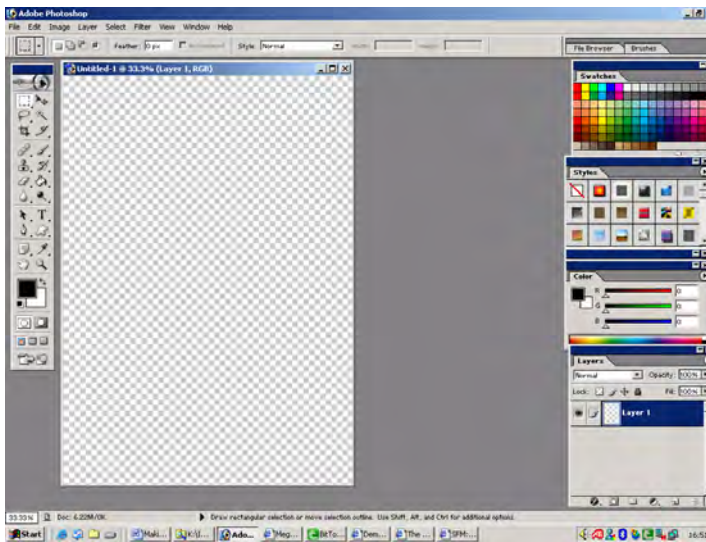


number in there and enter 150, and the select ok the page will then be created for us. Now for this type of work it is very helpful if you switch on the rulers (also know as Guides in some programs) as it will help you to set the sizes required to keep



everything symmetrical and to size, to do this we need to go to the View menu and down to Rulers and left click on it and the rulers will pop up.

With this done we need to create a "grid" to work



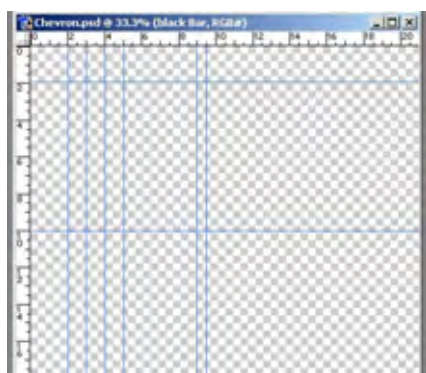
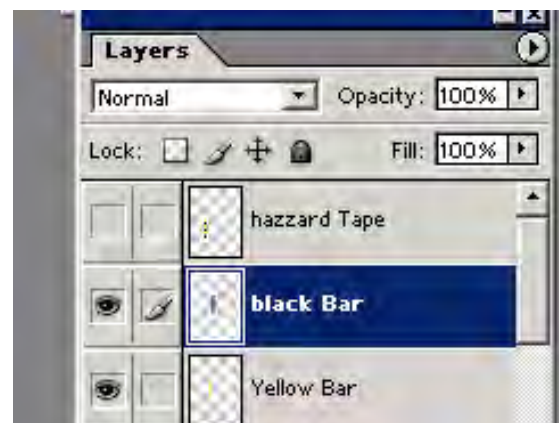
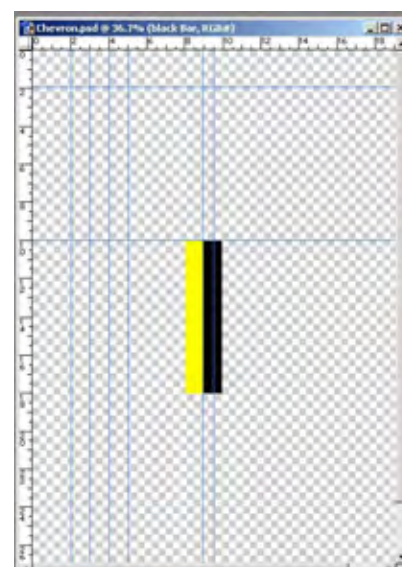
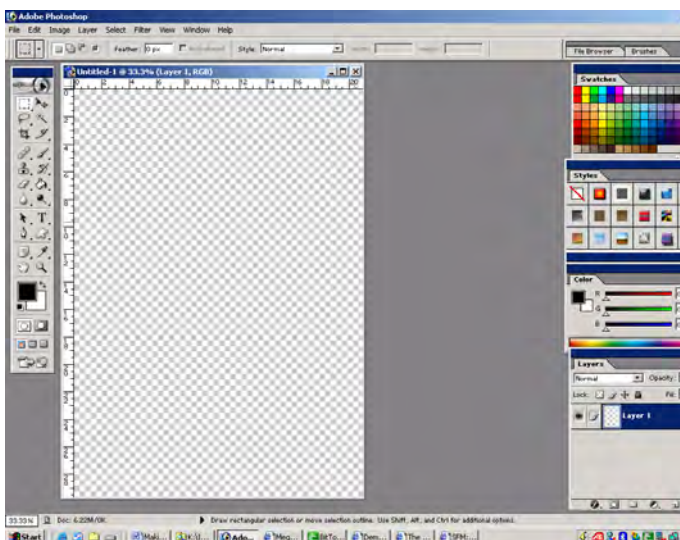
with, place you cursor over the rulers at the edge of the document and hold the left mouse button down and move it across the page till you see the little line in the ruler reach 2, repeat this again, placing a grid line at 3, 4 and 5. Next go to the top ruler and repeat this placing lines at 2 and at 10. Now we need to go to

yellow colour, go to the View menu and then down to snap and make sure it is ticked, then carefully place the cursor on the lines where they cross at 2 and hold the left button down and go to the place

where the 10 and 3 meet, this is the first block that we will need, repeat this with another one but select a black colour at and we have our two blocks. Now create another one more grid section at say 8 and another at 9 on the top ruler, this will be what our tape is created with, place the previously created

blocks next to each other with no space between them and place them side by side, right click on the

shape layers and select



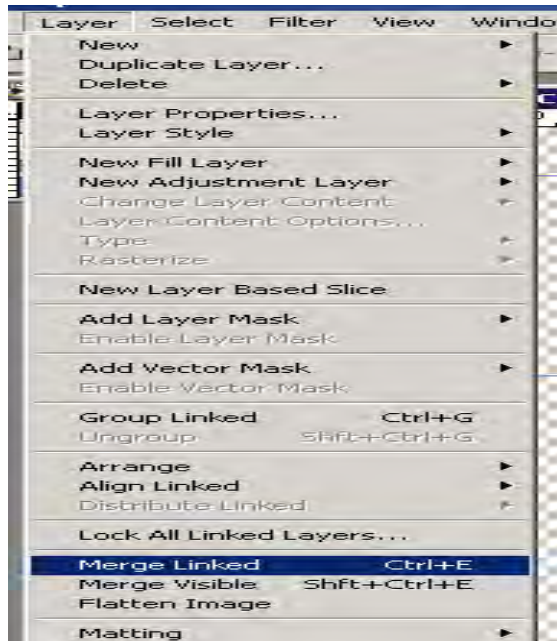
the tool menu and select the rectangle tool, then to the colour selector at the bottom of the tool pallet and select a nice strong

Rasterize layer and repeat for the other one now link

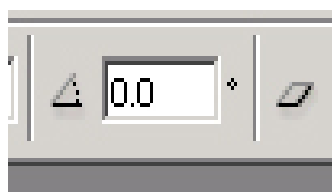


these two layers together, then go to the Layer menu and select merge linked.

We



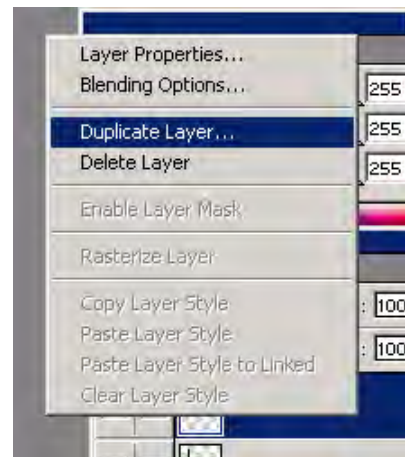
have now reached the part were we will actually get to create the tape (Yay!!!) go to the Edit menu and



in there and type 45 the yellow and black bands will now be at 45 degrees, select the move tool from the tool menu



and position them so the black is in the bottom corner of the thinner grid you made and then go to the layer menu, right click on the layer and select duplicate layer, move this new layer up until it is sitting next to the previous one. You will need to repeat this until



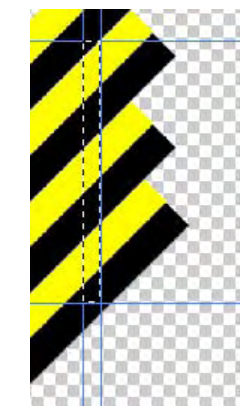
out will disappear, go to the Layer menu and select new layer and then go back to the edit menu and select paste, the image will appear, delete the



the grid is full, next we will need to select the marquee tool and use it to draw a selection around our new image, once this is done we need to go



to the Edit menu and select Cut, the shape we marked



angled blocks you made and you will have your hazard tape.

And that's it for the basics of creating graphics, I hope you found this useful and if you look at the instructions with the

give away this issue, it will show you how to turn this into a decal. If you would like to see more of this sort of article in here please drop us a line at readers_comments@psychostyrene.co.uk and we will see about creating some more.

Readers Gallery



Dave Bennitt





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